

SCHOOL
of
The Kansas City Art Institute

1928-1929

Forty-fourth and Warwick Boulevard
KANSAS CITY, MISSOURI

SCHOOL
OF
THE KANSAS CITY ART
INSTITUTE

FORTY-FOURTH AND WARWICK BOULEVARD



1928-1929



NEW HOME OF THE KANSAS CITY ART INSTITUTE.—GIFT OF MR. HOWARD VANDERSLICE
44TH AND WARWICK BOULEVARD, KANSAS CITY, MISSOURI

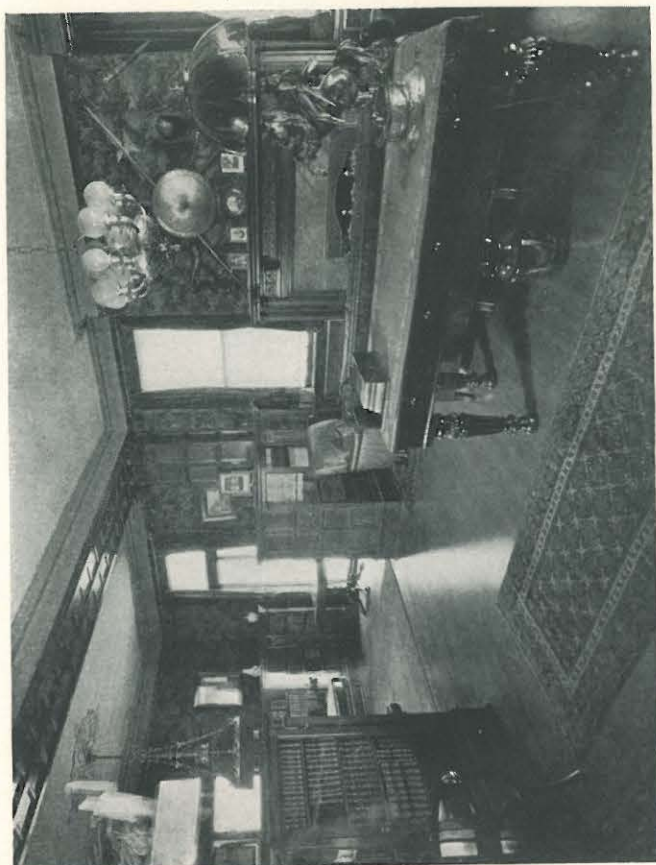
FOREWORD

"Excellence is never granted to man, but as the reward of labor."—SIR JOSHUA REYNOLDS.

THE young man or woman choosing art as a profession too often has the impression that genius or natural talent is all that is necessary in the achievement of success as an artist. Nothing could be further from the truth. If one by chance possesses a spark of genius or talent, it is indeed an asset, but true genius is given to but one in a thousand, far better should one possess the love for work in his chosen field, for as has been said by the great master Reynolds, "Nothing is denied to well directed labor," while without it nothing will be given.

There is no short cut to excellence in any profession and especially is this true in art. Without a thorough training in the fundamental principles underlying all artistic endeavor, success is impossible.

History and long experience have proven the truth of this assertion, and for this reason we insist upon thoroughness in every department. The most successful men and women in all walks of life have been those who recognized the necessity for extended effort and loved their work. To the artist probably more than to any other has been given the opportunity to enjoy to the fullest the work he is engaged in doing; every step presents a new problem and the achievement a new joy.



LIBRARY

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MRS. MASSEY HOLMES	PURD B. WRIGHT
MRS. WALTON HOLMES	MRS. E. S. YEOMANS
CHARLES F. HORNER	

INSTRUCTORS

R. A. HOLLAND Director

ERNEST LAWSON Painting and Life Classes

Studied in Kansas City; Art Students League of New York and in Paris. Member: Associate National Academy of Design, 1908, National Academy of Design, 1917; Inst A. and L., Awards; Silver Medal, St. Louis Exposition, 1904; Sesnan medal Pennsylvania Academy of Fine Arts 1907; gold medal American Art Society, Philadelphia, 1907; first Hallgarten prize National Academy of Design, 1908; gold medal P-P Exposition, San Francisco, 1915; Altman prize (\$500) National Academy of Design, 1916; second W. A. Clark prize (\$1,500), and Corcoran silver medal, 1916; Innes gold medal National Academy of Design, 1927; Temple gold medal, Penn. Academy of Fine Arts, 1920; Altman prize (\$1,000) National Academy of Design, 1921; first prize, Pittsburgh International Exposition, 1921; Altman prize (\$1,000) National Academy of Design, 1928.

JOHN DOUGLAS PATRICK Advanced Antique

Pupil of St. Louis School of Fine Arts, studied in France under Boulanger Lefebvre, Merson, Chartrain, Glaze and Fremut in the Julian Academy. Awarded successive prizes for drawing of nude. Exhibited three successive years in Paris Salon. Awarded medal Paris International Exposition. Instructor three years in the St. Louis School of Fine Arts and twenty-five years in Kansas City.

AUSTIN KETCHAM Drawing and Design

Pupil of Chicago Art Institute, Lewis Institute, Chicago, and under Bertha E. Perrie, Washington, D. C.

MONTE CREWS Commercial Illustration and Poster

Pupil of the Chicago Art Institute 1906-07; Art Students' League 1908-09. Awarded Scholarship Art Students' League, 1909; Studied with Vanderpool, Bridgman, Fogarty and F. Walter Taylor.

RUSSELL M. WISE Interior Architecture and Decoration

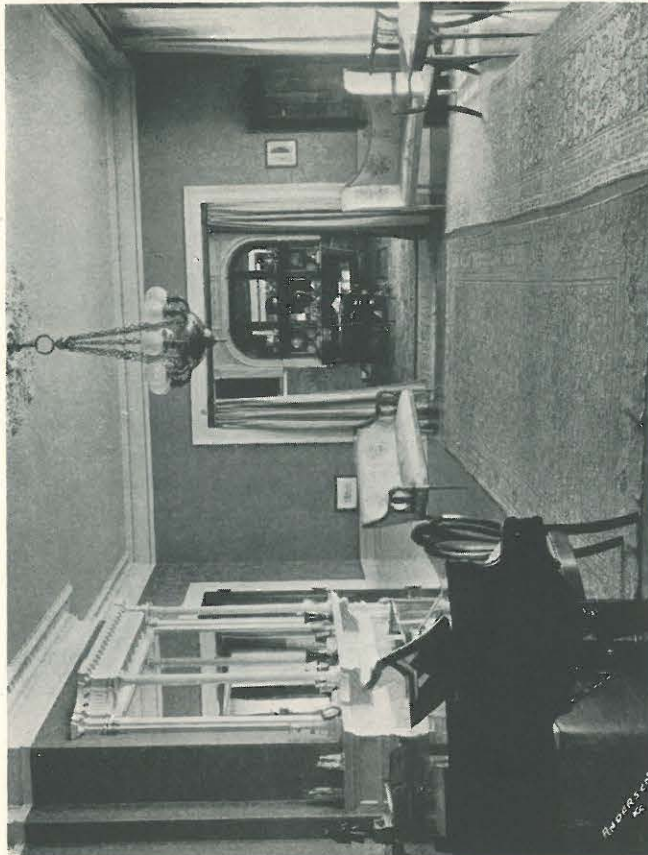
Architecture, Pennsylvania State College. Three years in New York School of Fine and Applied Art. Awarded European Scholarship.

MISS DOROTHY MINER . Asst. Interior Architecture and Decoration

Pupil New York School of Fine and Applied Art.

ERNESTINE PARKS Costume Design and Fashion

Pupil of The Chicago Academy of Fine Arts, The Kansas City Art Institute, and Missouri State University.



EXHIBITION GALLERIES



JAPANESE GARDEN

INSTRUCTORS—(Continued)

W. W. ROSENBAUER Modelling and Crafts

Studied in the St. Louis School of Fine Arts and in The Kansas City Art Institute. Associated with Bennett Nathan Studio of Textile Decoration in New York. Designed and created costumes and stage settings for various New York productions. Associated with C. C. Rumsey, sculptor, on Pelham Bay Memorial.

MISS MILDRED WELCH Lettering and Layout

Pupil of The Kansas City Art Institute.

MAJOR ARCHIBALD MURRAY Landscape Painting

(Summer Term Only.)

Studied in Glasgow School of Art.

MISS MABEL POLK . Color Theory, Perspective and History of Art

Pupil of The Chicago Art Institute; The Chicago Academy of Fine Arts; the New York School of Fine and Applied Art; Harvard University

MISS ZENITH FRIEL Junior Drawing

Pupil of The Kansas City Art Institute.

LOUIS LISPI Cartooning

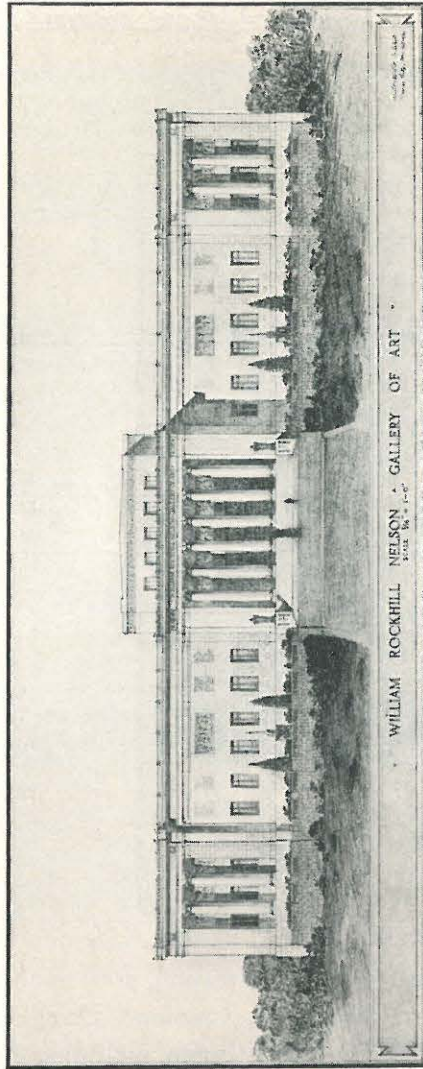
Pupil of The Kansas City Art Institute.

ILAH MARIAN KIBBEY Registrar

Pupil of The Chicago Art Institute; The New York School of Fine and Applied Art; Studied with Hugh Breckinridge, Henry Snell and Lester Stevens.

INSTRUCTION

Instruction is given in Painting, Life and Portraiture; Drawing, Sculpture, Illustration, Poster and Cartooning, Interior Decoration, Costume Design, Lettering and Layout, Etching and Crafts, including Pottery.



WILLIAM ROCKHILL NELSON GALLERY OF ART

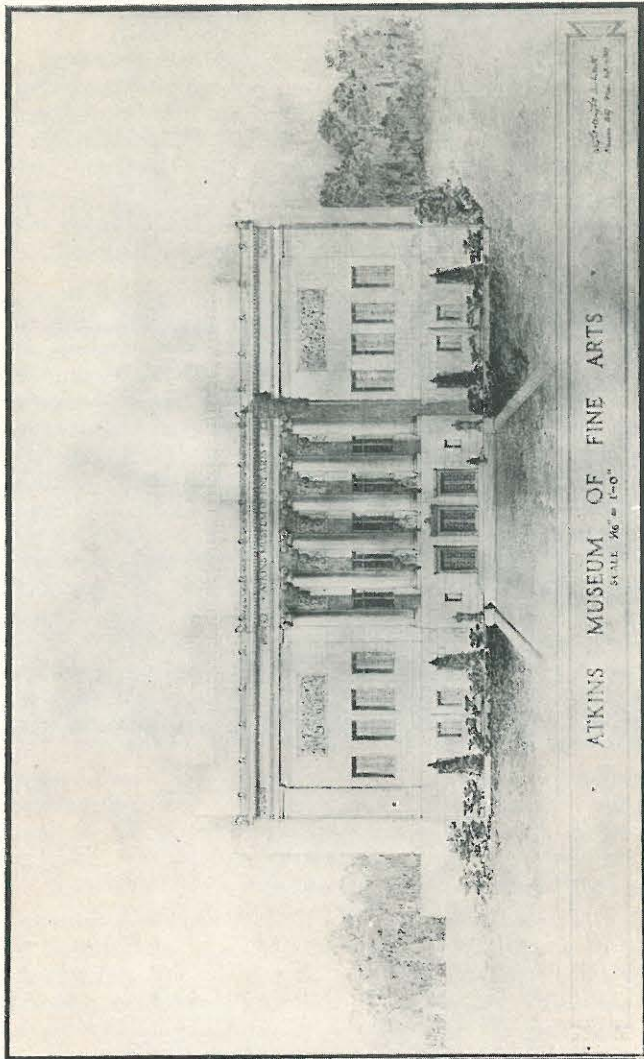
WIGHT & WIGHT, ARCHITECTS

HISTORY of the INSTITUTE

The Kansas City Art Institute had its beginning in 1894 as a small drawing class, maintained and conducted by a group of public spirited citizens. Without funds or necessary equipment, yet with indomitable determination to carry on, those interested have had the satisfaction of seeing a gradual growth from year to year, until today, The Kansas City Art Institute ranks with many of the more important institutions of its kind.

For many years the trustees have dreamed of the day when a suitable building would be provided for the school and Institute, a building with large studios and galleries, and with spacious grounds. This dream has been realized in the acquisition of the Meyer property at 44th and Warwick Boulevard, known as "Marburg," the gift of Mr. Howard Vanderslice. There are $8\frac{1}{2}$ acres of splendidly planted grounds, by many considered the show place of Kansas City. There are many rare trees and shrubs and a Japanese garden of great beauty. Students of composition and landscape will find ample and fascinating material on the grounds. The main lawn forms something of an amphitheater, well adapted for pageants and out-door drama. There are spaces for tennis courts and other recreational features. The building is of an early type of architecture ideally designed for the needs of a school such as ours. The studios are large and well lighted, yet there is the atmosphere of intimacy and home surroundings, rather than the barren, cold feeling usually found in school buildings. Accommodations are provided for at least 1000 students. Already plans are laid for the addition of a splendid auditorium and exhibition galleries.

The location is ideal, at 44th and Warwick Boulevard, in one of the finest sections of the city, surrounded by stately old mansions, and just across the street from the tract set aside for the new William R. Nelson and Atkins museums. This will afford students access to the splendid collections of art that will be purchased for



WIGHT & WIGHT, ARCHITECTS

ATKINS MUSEUM OF FINE ARTS

HISTORY of the INSTITUTE—(Continued)

Kansas City from the magnificent fund provided by Colonel Nelson, an estate of approximately \$15,000,000.00, the income probably \$500,000 annually is to be spent for works of art. Already good collections of art objects have been given the Institute, and these will be placed on view. Special exhibitions of importance are displayed each month, so the student will have an opportunity to study the various phases of art, both ancient and modern. Nowhere in America will the art student have such inspirational surroundings.

The faculty is composed of artists unexcelled in their respective lines. The students are given individual attention to a much greater extent than in most schools. The young artist has opportunity for self expression, and is given every chance to advance rapidly. There are night classes in all departments for those who may not be able to attend the day school. It is no idle boast to say that no school either in America or abroad will have the advantages offered by The Kansas City Art Institute.

SCHOOL CALENDAR

The School Year is divided into two terms of sixteen weeks each. The first term begins October 1st, 1928, and closes February 2nd, 1929; the second term begins February 4th, and closes May 25th, 1929.

Day classes are open from 9 A. M. until 4 P. M. daily except Saturday and Sunday.

Evening classes are open from 7 P. M. until 9:30 P. M. Monday, Wednesday, and Friday of each week during the term.

The school is closed on Thanksgiving Day and for two weeks during the Christmas holiday season, also the Fourth of July.

The Summer School opens June 10th, 1929, and closes July 20th, 1929. There are no night classes during the summer term. Registration for Summer School begins June 5th, 1929.



AUSTIN KETCHAM, INSTRUCTOR

BEGINNING CLASS

REGISTRATION *and* RULES of ADMISSION

Students may register for the first term of the season 1928-1929 after September 26th, 1928.

No reduction in tuition is made for those registering after a term has begun, and no refund will be made for absence, except in case of prolonged illness.

Where possible all tuition, matriculation, and other fees should be paid in advance, otherwise an additional charge will be made.

ADMISSION

No student less than 16 years of age is eligible for admission, except in Junior classes and Summer School.

All students must possess a common school education.

All new students wishing to enter advanced classes, except those who wish to enter the Interior Decoration classes, are required to make a drawing from cast, without instruction, to be submitted for classification at a faculty meeting not later than two weeks from the date of entry.

In no case will a student be permitted to enter an advanced class until work done has passed the requirements necessary for such admission. However, students may be promoted to advanced classes at any time during the term, if work completed justifies such promotion.

All new students will be expected to attend the lectures as outlined in the schedule of instruction, and will be required to adhere to the courses as scheduled.

Students will not be allowed to change from one class to another without special permission from the Director.

All finished work must be left in the school if the class instructor so desires.

Class criticisms may be given by the instructor at any time during the week, and those absent at such times will lose their criticism.

The school reserves the right to discontinue any class at any time.



MONTE CREWS, INSTRUCTOR

ILLUSTRATION AND POSTER CLASS

CONCOURS *and* AWARDS

There will be three concours during the year, each for a period of two weeks, at which time, work done by the students, unassisted by the instructor, may be entered for competition in the awards, or for advancement into other classes.

No student will be eligible to the awards who has not been regular in attendance, handed in the required monthly work, and passed the examinations in the subjects covered by the lectures.

SCHOLARSHIPS AWARDED 1928

PAINTING AND LIFE CLASS

One term scholarship all day.
One term scholarship one-half day.

One term scholarship night class.

INTERIOR ARCHITECTURE AND DECORATION CLASS

One term scholarship half day 1st year.

One term scholarship half day 2nd year.

MODELLING CLASS

One term scholarship one-half day.

One term scholarship night class.

ILLUSTRATION AND POSTER CLASS

One term scholarship one-half day—Poster.

One term scholarship one-half day—Illustration.

One term scholarship night class.

STILL LIFE PAINTING CLASS

One term scholarship one-half day.

LETTERING AND LAYOUT CLASS

One term scholarship one-half day 1st year.

One term scholarship one-half day 2nd year.

One term scholarship night class.

FIRST YEAR DRAWING AND DESIGN CLASS

One term scholarship one-half day—Drawing.

One term scholarship one-half day 1st year—Design.

One term scholarship one-half day 2nd year—Design.

One term scholarship night class.

ADVANCED ANTIQUE CLASS

One term scholarship one-half day.

One term scholarship night class.

COSTUME DESIGN CLASS

One term scholarship one-half day.

One term scholarship night class.

CARTOONING CLASS

One term scholarship night class.



MILDRED WELCH, INSTRUCTOR

LETTERING AND LAYOUT CLASS

SCHEDULE of INSTRUCTION

PAINTING CLASS

BEGINNING STUDENTS

Drawing from Cast Instructor, KETCHAM
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Painting from Still Life Instructor, LAWSON
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

ADVANCED ANTIQUE

Drawing from full length figure (cast) Instructor, Patrick
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Painting from Still Life Instructor, LAWSON
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

LIFE AND HEAD CLASSES

Drawing and Painting from Life Instructor, LAWSON
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Painting from Still Life and
Portraiture Instructor, LAWSON
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

MODELLING CLASS

BEGINNING STUDENTS

Drawing from Cast Instructor, KETCHAM
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Modelling from Cast Instructor, ROSENBAUER
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

ADVANCED ANTIQUE

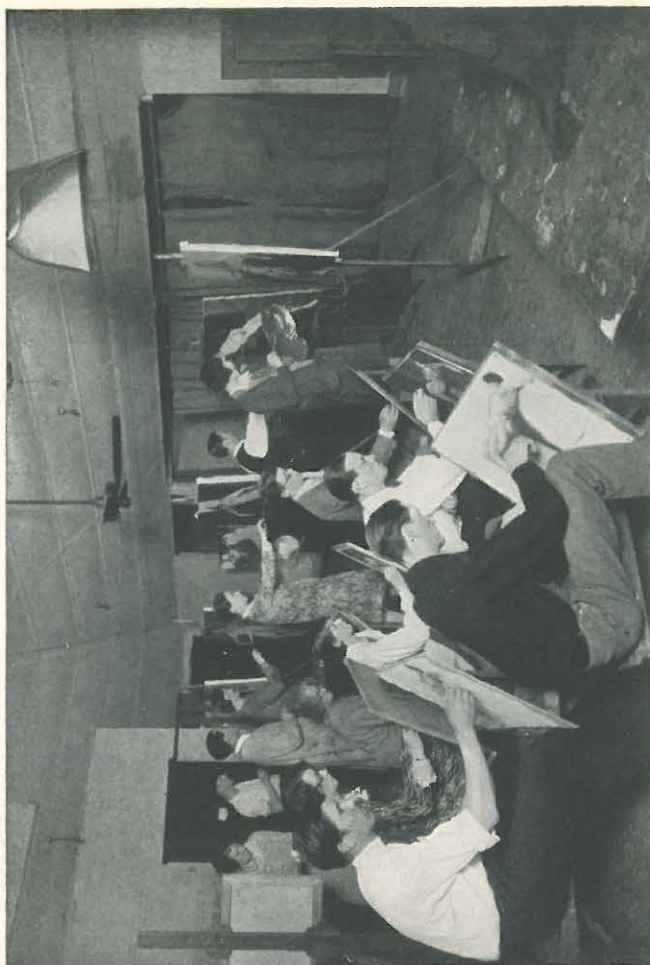
Drawing from full length antique Instructor, PATRICK
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Modelling, full length antique Instructor, ROSENBAUER
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

LIFE CLASSES

Drawing from Life Instructor, LAWSON
9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.

Modelling from Life Instructor, ROSENBAUER
1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.



ERNEST LAWSON, INSTRUCTOR

LIFE CLASS

SCHEDULE of INSTRUCTION—(Continued)

POSTER AND COMMERCIAL ILLUSTRATION

BEGINNING STUDENTS

Drawing from Cast Instructor, KETCHAM
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Lettering and Layout Instructor, WELCH
 1 to 4 P. M. Thursday and Friday
 Design Instructor, KETCHAM
 1 to 4 P. M. Monday, Tuesday, Wednesday.

ADVANCED ANTIQUE

Drawing from full length figure (cast) Instructor, PATRICK
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Composition and Poster Instructor, CREWS
 or Still Life Instructor, LAWSON
 1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

LIFE AND POSTER CLASSES

Drawing from Life Instructor, LAWSON
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Composition and Poster Instructor, CREWS
 1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

COSTUME DESIGN

BEGINNING STUDENTS

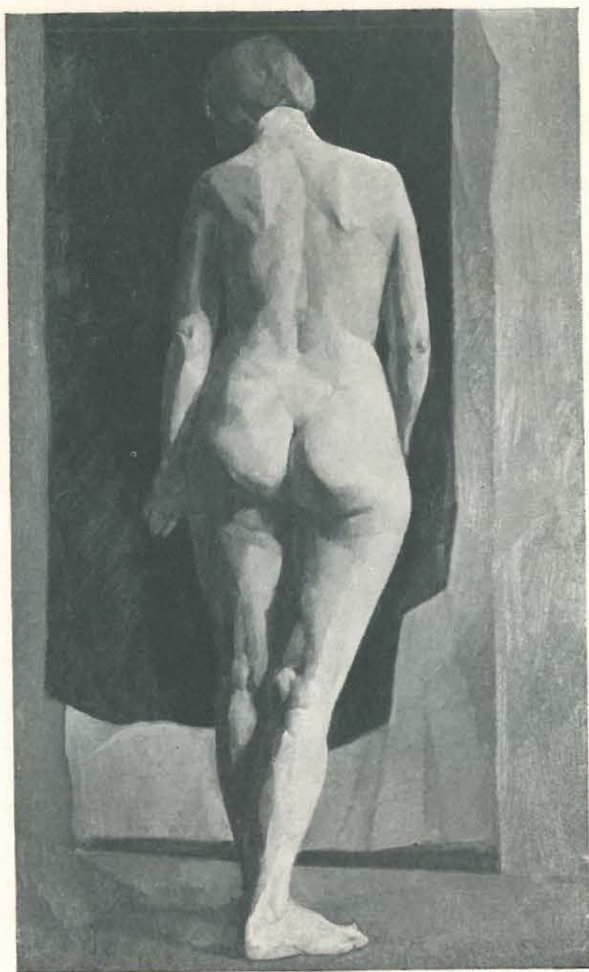
Drawing from Cast Instructor, KETCHAM
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Lettering and Layout Instructor, WELCH
 1 to 4 P. M. Thursday, Friday.
 Design Instructor, KETCHAM
 1 to 4 P. M. Monday, Tuesday, Wednesday.

ADVANCED ANTIQUE

Drawing from full length figure (cast) Instructor, PATRICK
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Costume Design and Fashion Instructor, MISS PARKS
 1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.

LIFE AND COSTUME DESIGN

Drawing from Life Instructor, LAWSON
 9 to 12 A. M. Mon., Tues., Wed., Thurs., Fri.
 Costume Design and Fashion Instructor, MISS PARKS
 1 to 4 P. M. Mon., Tues., Wed., Thurs., Fri.



LIFE STUDY, OIL

INTERIOR

ARCHITECTURE *and* DECORATION

All students in Interior Decoration give their full time to this work, except by special arrangement, permission to enter one of the other classes is granted. Instructor, Wise.

LECTURES

All beginning students, except those taking work in Interior Decoration, will be required to adhere to the foregoing schedule, and attend the following lectures:

ANATOMY Instructor, ROSENBAUER
Every Monday, hour 4 to 5 P. M.

PERSPECTIVE Instructor, POLK
Every Tuesday, hour 4 to 5 P. M.

COLOR THEORY Instructor, POLK
Every Wednesday, hour 4 to 5 P. M.

HISTORY OF ART Instructor, POLK
Every Thursday, hour 4 to 5 P. M.

All advanced students who are competing for awards must show satisfactory records of work done in subjects covered by the lectures.

It is impossible to find time to treat all subjects pertaining to art and necessary as a part of the artist's equipment in the class room and during the regular study periods. Therefore, provision has been made for the above subjects to be presented in the form of lectures. All students are eligible to attend these lectures and are urged to do so.

ANATOMY

A thorough understanding of the relation of the muscles and bones of the figure is of great value, enabling the student to draw and compose the figure with greater ease and certainty.



· PORTRAIT, OIL

LECTURES—(*Continued*)

HISTORY OF ART

All students are expected to attend these lectures. The practice of art requires more than facility in execution. The artist should have a background of general knowledge. Most important is the history and philosophy of art. The conditions and causes effecting the development of the art of different periods and countries, the names of the world's outstanding artists and their works should be familiar to every art student.

While no student is compelled to attend these lectures, all those who expect to compete for the awards or to receive certificates from the school, will be required to pass examinations in the subjects offered.

PERSPECTIVE AND COLOR THEORY

This course is designed to acquaint students with the principles of perspective, enabling them to apply these to their work in drawing from nature and in the construction of pictures.

Color Theory is of especial value to students who are taking work in commercial lines.

LIBRARY

The students have placed at their disposal a splendid art library. From time to time rare works of importance to the students of art are added. All students are urged to take advantage of the opportunity to acquaint themselves with the best literature relating to art. Current magazines on art, both foreign and domestic, are to be found in the library.



STILL LIFE, OIL

SUMMER SCHOOL

A summer course of six weeks is offered, and is especially planned to assist teachers and others, who wish to take advantage of their vacation in the study of art. A Normal course dealing with the problems of the art teacher, a course in Landscape painting, and the regular classes in all departments are conducted the same as during the winter terms.

NIGHT SCHOOL

Evening classes in every department, except the Crafts, are conducted for the benefit of those who cannot attend the day classes. The requirements for entrance in the various classes are the same as for the day students, and night students are extended all the privileges of the school.

SATURDAY CLASSES

Saturday morning classes are maintained for children and others, especially teachers who cannot attend the regular classes. Students draw from cast and draped model, also paint from still life.

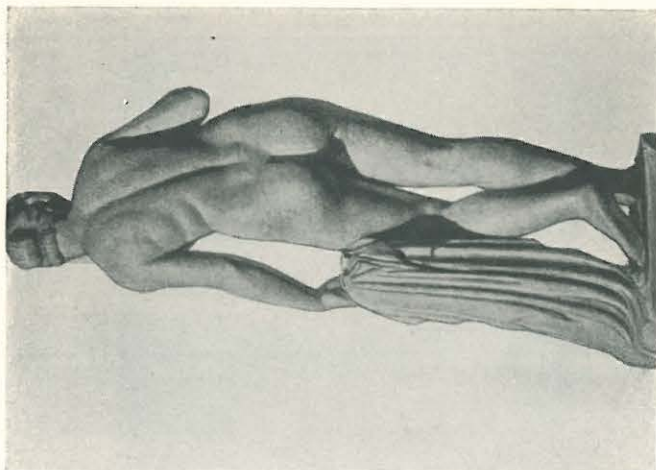
ROOM and BOARD

Room and board may be secured at reasonable rates near the school, and assistance in securing such accommodations is given upon request.

COURSES *of* STUDY

COSTUME DESIGN

Too often the impression prevails that success in this field may be attained without much preliminary work. This is a mistake. The demands upon the costume designer and fashion artist of today are such that only those who have been thoroughly trained in drawing, design, color and composition can meet the requirements.



JOHN PATRICK, INSTRUCTOR



DRAWINGS FROM CAST

COURSES of STUDY—(*Continued*)

POSTER AND COMMERCIAL ILLUSTRATION

In this class practical problems are presented, such as the artist in this field will be called upon to solve. Each student works independently and originality is encouraged. Much of the work done is upon commissions received from local firms; thus the student while receiving the theoretical training is also kept in touch with the needs and demands of advertisers of today. Instruction is given in lettering and layout, color, poster and composition. The student works from still life and draped model.

DESIGN

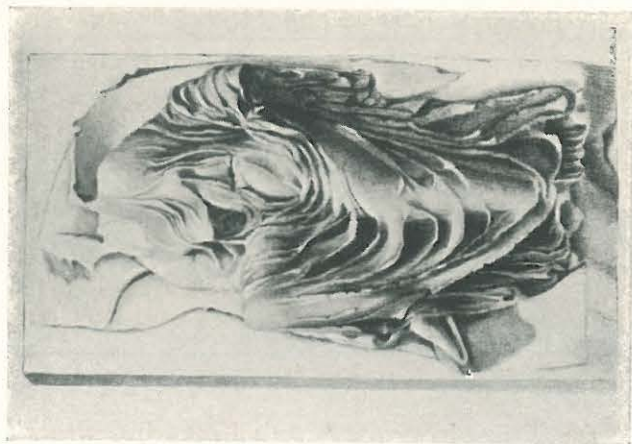
Design is an important factor in all branches of work, and especially in commercial lines. The quality of design, more than any other element, determines the value, whether of a poster, an illustration, advertisement, or in the crafts. It is the foundation of all successful commercial art. The student advances by easy stages from the study of simple forms based on naturalistic motifs to the more conventionalized forms in abstract design.

LANDSCAPE

The opportunities for landscape painting are unexcelled. The grounds of the new home of the Institute are especially adapted for outdoor work. The numerous parks and the topography of the country surrounding and in Kansas City affords splendid and interesting material. The class is under the instruction of one of the foremost landscape painters of America.

CARTOONING

Cartooning is taught in the night school. New students who have not had previous training are advised to take work in the drawing classes. The best cartoonists are men who have had a thorough training as draftsmen.



AUSTIN KETCHAM, INSTRUCTOR



DRAWINGS, FROM CAST

COURSES of STUDY—(*Continued*)

ANTIQUÉ

The basis of all art expression, whether in painting, sculpture, decorative arts, or commercial illustration, is good draftsmanship. The ability to see line and form, and a knowledge of values, is essential and indispensable. Drawing from cast, prepares the student for the advanced classes in life. All new students will be required to draw from simple cast forms, except those submitting satisfactory drawings entitling them to admission into the advanced classes in Antique, or Life, or those specializing in Interior Decoration.

ADVANCED ANTIQUE

Students in this class draw from casts, head, and full length figure, and are required to make finished drawings, and upon the quality of the work done in this class depends the advancement of the student into the life classes.

LIFE CLASSES

Students in the life classes work directly from the living model, drawing and painting the head and figure.

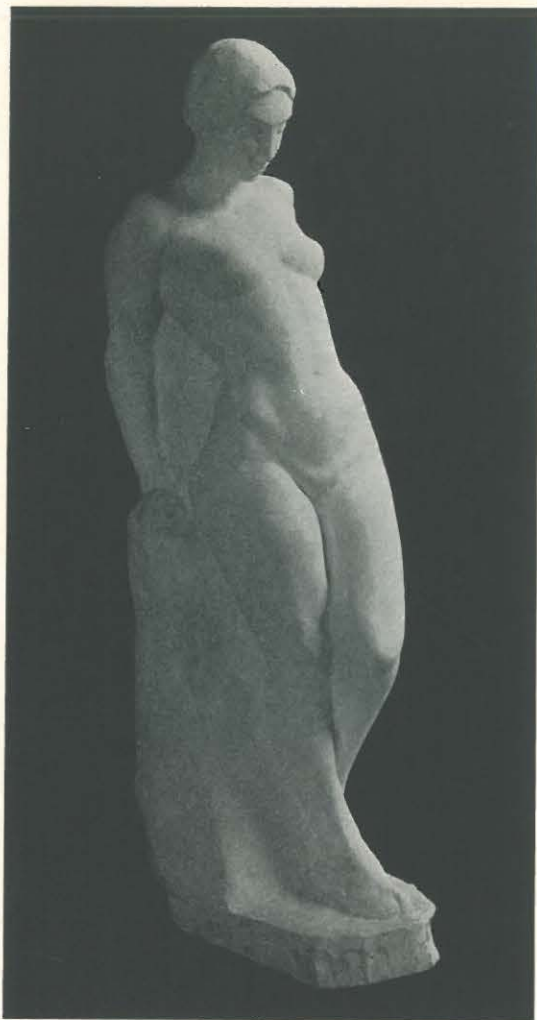
MODELLING

Students in this department are expected to draw from cast and life, as outlined in the schedule of instruction. New students model from simple forms and figure (cast), and advance to life as their work warrants. Casting and all problems confronting the sculptor are taught. INTERIOR ARCHITECTURE and DECORATION

All students taking work in this department may enter the class without preliminary training or requirements. The work is divided into three classes.

FIRST YEAR.

A thorough understanding of Interior Architecture, with relation to the decorative elements of a room. Furniture design and construction, draperies, walls, etc., are taught to establish a standard of taste, and an intelligent knowledge of blue prints to facilitate working with the architect. The work of this year has two distinct values—one cultural, the other, professional.



SCULPTURE, LIFE

WALLACE ROSENBAUER, INSTRUCTOR

COURSES of STUDY—(*Continued*)

SECOND YEAR.

A comprehensive study of the earlier historic styles with their relationship and adaptability to modern interior. Research from historic documents and their application.

THIRD YEAR.

A continuation of the work of the second year, the later styles, particularly the later XVIII century and American periods are studied in detail. A series of lectures is given each class.

COMPOSITION

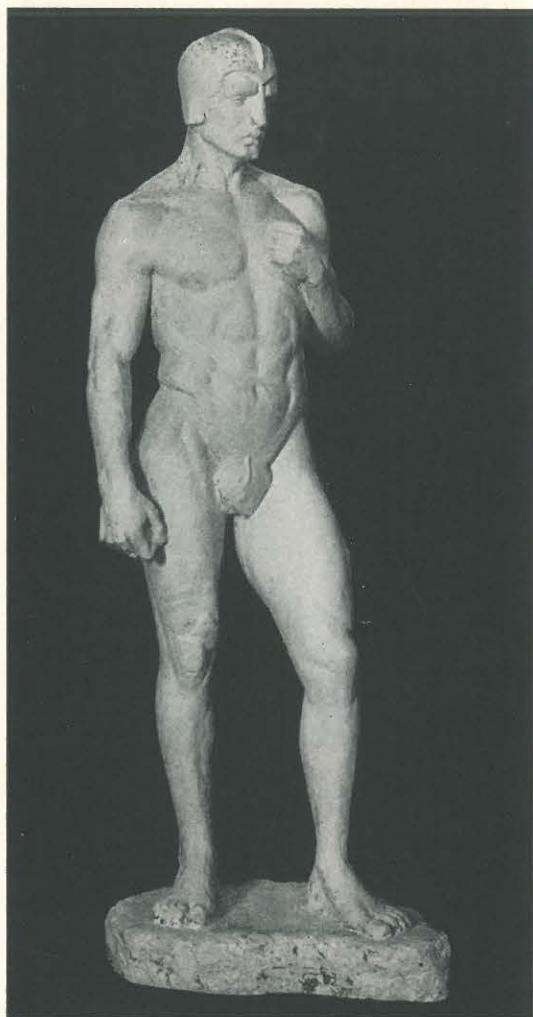
Composition is essential, whether in painting, illustration, sculpture, or posters. Composition embodies the message the artist wishes to convey, and without a thorough knowledge of composition, however well the execution of any given problem, the work fails in the essential thing—the presentation of the idea involved. All advanced students are expected to hand in monthly compositions, which will be criticised before the class.

POTTERY AND CRAFTS

No more interesting and enjoyable work in any field is to be found than that of making pottery and applying design to things of daily use. Many who do not care to study in the regular courses will find in this department opportunity to exercise their creative ability, and at the same time may acquire a knowledge of technique and the use of materials in the creation of things much in demand at the present time.

NORMAL COURSE

This course is planned to aid the art teacher in the grade and high schools. Special attention is given to the method of presentation, covering the various phases of art instruction best adapted to the development of an appreciation of beauty—stimulating an interest in pictures and laying the foundation for the practice of art by those who may show evidence of ability.



SCULPTURE, LIFE

WALLACE ROSENBAUER, INSTRUCTOR

SUMMARY of FEES

Tuition and other fees must be paid in advance to secure the following terms, otherwise an additional charge will be made:

Matriculation Fee—new students only.....	\$ 2.50
Locker Fee—Small Locker per term (16 weeks).....	.75
Locker Fee—Large Locker per term (16 weeks).....	1.50
Tuition—Full day 9 A. M. to 5 P. M. per year (32 weeks).....	135.00
Tuition—Full day 9 A. M. to 5 P. M. per term (16 weeks).....	70.00
Tuition—Half day, per term (16 weeks).....	40.00
Tuition—Night Courses—Monday, Wednesday, Friday, 7 to 9:30 P. M.	
Per year (32 weeks).....	45.00
Per term (16 weeks).....	25.00
Crafts and Pottery Classes 5 mornings per week 9 to 12	
Tuition—per term (16 weeks).....	50.00
Saturday Morning Classes 9 to 12	
Tuition—Per term (16 weeks).....	9.00
Junior Classes—Saturday Mornings 10 to 12	
Modelling—Tuition per term (16 weeks).....	10.00
Drawing—Tuition per term (16 weeks).....	8.00

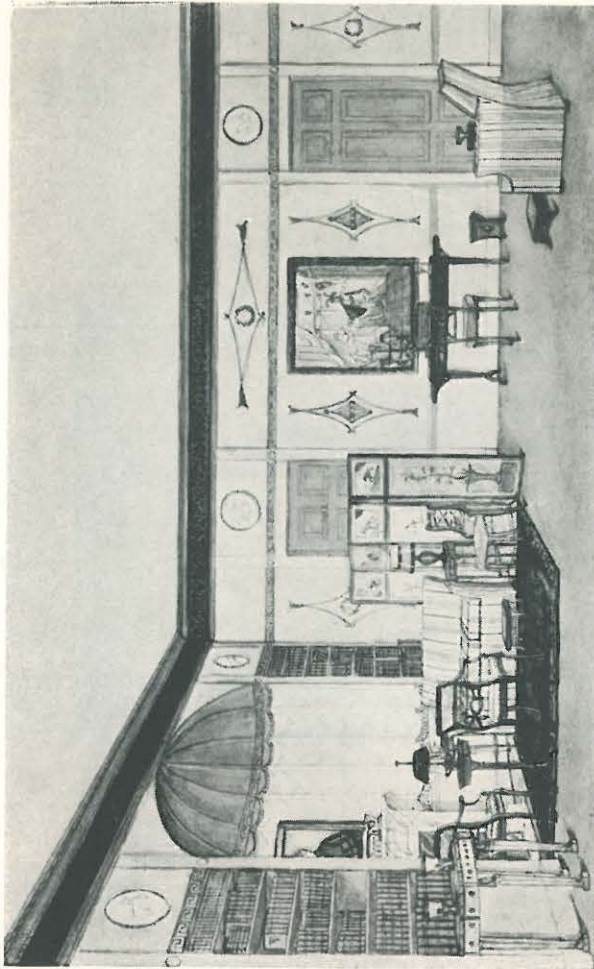
SUMMER COURSES

Tuition—Full day 9 A. M. to 4 P. M. (6 weeks).....	30.00
Junior Classes 5 days per week 10 to 12 A. M. (6 weeks)....	15.00

LECTURES

A fee of 50c per lecture will be charged all except enrolled students for any lecture scheduled.

A fee of \$5.00 per term will be charged modelling students for use of clay.



RUSSELL WISE, INSTRUCTOR

INTERIOR ARCHITECTURE AND DECORATION

RULES of the SCHOOL

HOURS

The school is open from 9 A. M. until 5 P. M.

The night classes are open from 7 P. M. to 9:30 P. M.

Models pose from 9 A. M. to 12 A. M. and 1 P. M. to 4 P. M. and from 7 P. M. to 9:30 P. M.

Classes start promptly. No student will be permitted to enter class rooms after model is posed until the next rest period.

POSITIONS IN CLASS ROOM

Students in the life classes will select positions in the order of their monthly grading on work done. No student will be permitted to select and reserve a position for one who is absent.

LIFE CLASSES

Only members of the life classes are permitted in the life class rooms during working hours.

Members of the life classes must under no circumstances speak to models who are posing.

MONITORS

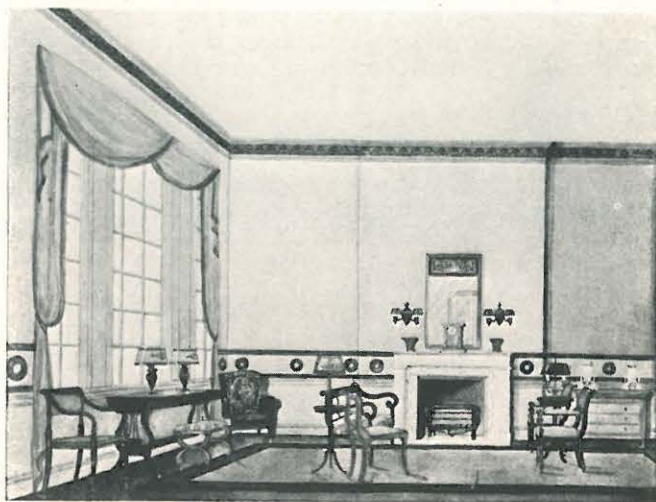
It shall be the duty of the monitors to maintain order, and, if necessary, to report to the Director any interference with the work of the class.

Monitors shall see that the class-rooms are properly lighted and ventilated.

The monitor of each class shall have charge of the model, of the class-room during working hours, of roll cards, and such other duties as may be assigned by the instructor.

MATERIALS

Materials for study must be provided by the student. All articles required in the classes are for sale in the School Store at lowest prices. All sales are for cash only.



INTERIOR ARCHITECTURE AND DECORATION RUSSELL WISE, INSTRUCTOR

RULES of the SCHOOL—(Continued)

DEPORTMENT

Students are expected to be self governing, and to know and obey the rules of the school from principles of honor.

Violations of the rules will result in suspension or dismissal.

Any conduct unbecoming a student is a violation of the rules.

During the year dances and entertainments are arranged by the students, and a spirit of good fellowship is encouraged. A Student Council, composed of worthy students, selected by the Faculty, manage the affairs of the entire student body.

LOCKERS

All lockers must be emptied of contents upon the withdrawal of the student. The Institute reserves the right to open any locker when there is reasonable cause for such action, and will not be responsible for work or material left.

APPLICATION for PROMOTION

Students may apply for promotion at the regular Faculty meetings, but before doing so must obtain the approval of the instructor under whom they are working.

MOVING CASTS

Students must not move the casts. Any change desired in the position of casts or other objects, must be authorized by the instructor or Director, and carried out under his direction.

MONTHLY REVIEW OF WORK

A general review of the work of each class is held by the respective instructors on the fourth Friday of each month from 4 P. M. to 5 P. M. Studies submitted may



COSTUME DESIGN

ERNESTINE PARKS, INSTRUCTOR

RULES of the SCHOOL—(Continued)

be hung for exhibition in the class rooms. All work must be presented at the Registrar's desk to be recorded during the week preceding the review. After the review and grading a record of the standing of each student will be kept by the Registrar.

The date for each review will be posted on the bulletin board one week before such review. All charcoal drawings should be "fixed," and paintings dry, and all work must be signed by the student and stamped by the Registrar. Studies marked by the instructor are reserved by the school for an indefinite period, or may become the property of the school. All unmarked studies should be reclaimed at the end of the review.

PERSONAL PROPERTY

All personal property should be marked, and in no case will the school be responsible for loss of articles from rooms or lockers. Any damage to locker will be charged to student occupying it.

Students are not allowed to leave drawing-boards or canvases about the class-rooms.

All material left at the school and not called for will be disposed of.

SKETCHING IN GALLERIES

By special permission from the Director, students may sketch in the galleries.

LUNCH ROOM

A Tea Room is maintained and students will not be allowed to eat their lunches in any other part of the building.

Studios will be kept locked except when in use during regular study periods, and no student will be allowed to work in any studio at other times except by permission of the Director.



DESIGN, SECOND YEAR

AUSTIN KETCHAM, INSTRUCTOR

RULES of the SCHOOL—(Continued)

LIBRARY

All students may have free use of the Library, subject to the rules governing the use of the Library.

The Library is open from 9 A. M. to 5 P. M. daily; from 9 A. M. to 9:30 P. M. Monday, Wednesday and Friday; Saturday 9 to 12 A. M.

Students are expected to use utmost care in handling books and any carelessness or disregard of the rules governing the use of the Library will deprive the student of the privileges of the Library.

All books or material taken from the Library must be recorded by the Librarian or Assistant and returned five minutes before the closing hour.

VISITORS

Visitors are not allowed in the class-rooms during working hours, and no student will be called from the class-room unless in the judgment of the Registrar the matter is of urgent importance.

Telephone calls must be on the pay telephone only, and incoming calls will be filed with the Registrar.

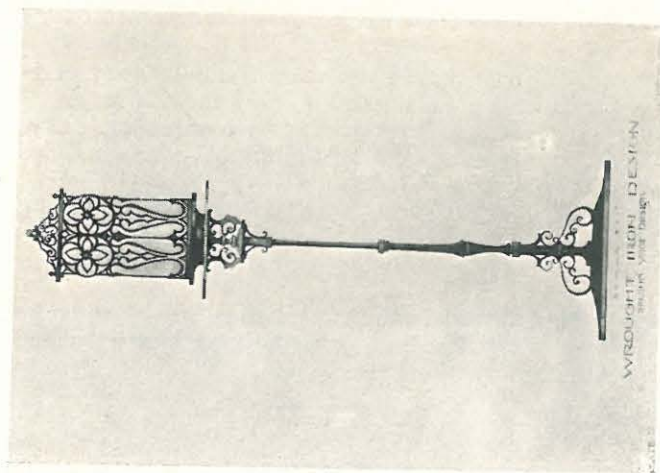
No one is permitted to remain in any of the class-rooms during working hours except the regular members of the class, who are doing the special work of that class.

COMPOSITIONS

Monthly compositions in all classes are required if the student expects to enter the competition for the awards.

Students may submit as many compositions as they desire on the subjects assigned or any other they may choose.

Only compositions done during the current year will be eligible for the awards, and such compositions must be presented to the Registrar for record on the day previous to the regular monthly criticism, which is the fourth Friday of each month from 4 P. M. to 5 P. M. Compositions will be graded and filed for entry in the competition for awards.



AUSTIN KETCHAM, INSTRUCTOR



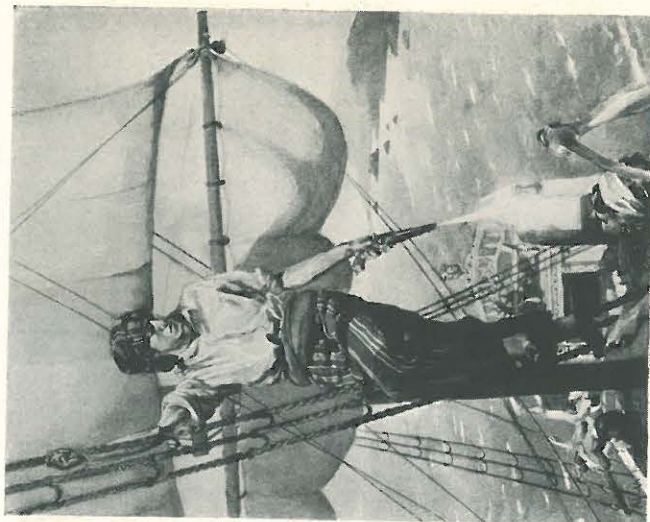
DESIGN

OPPORTUNITIES

There are few, if any, professions or trades in which a young man or woman can qualify for a position of independence in the same length of time, or at so little expense, as in the field of art. This statement should be qualified somewhat, as art does not differ from other professions insofar as the ultimate goal is concerned, but it is our experience that diligent students are often capable of securing lucrative positions after a comparatively short period of study, enabling them to continue their studies, or providing them with an income which would be impossible in any other line. Many of our students leave the school before they are fully prepared, because of the alluring opportunities offered them. Never has there been such demand for capable designers, cartoonists, illustrators and advertising artists, as there is to-day, and the salaries paid are far above those of most other professions.

But more important is the fact that while engaged in work for which one is well compensated, there is a joy and satisfaction which the conscientious artist gets from his efforts, rarely experienced by other workers in any field.

To students who may wish to study music and expression or languages, while taking a course in Art, Kansas City offers exceptional advantages. No where West of New York City may one find two institutions of such high standing as the Horner Institute-Kansas City Conservatory of Music, and The Kansas City Art Institute. These institutions are located conveniently and co-operating in a manner to give students of either school every opportunity to study all phases of art. A course in languages, essential to the student who wishes to study abroad, is offered by the Horner Institute-Kansas City Conservatory of Music, and the Junior College.



MONTE CREWS, INSTRUCTOR



ILLUSTRATIONS



POSTERS

MONTE CREWS, INSTRUCTOR

*Glassware which is
fascinating in its
supreme quality
and design - used
by women whose
taste is perfection.*



Fostoria

FINE CRYSTAL AND DECORATED GLASSWARE

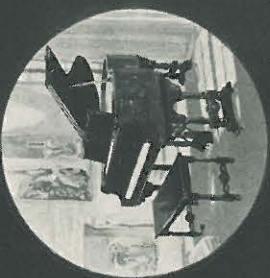
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World's largest music house

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*The magnificent Wurlitzer Art
Grand possesses a fullness and
beauty of tone in strict harmony
with its rich beauty of line and
finish.*

LETTERING AND LAYOUT



LANDSCAPE SKETCH

MAJOR ARCHIBALD MURRAY, INSTRUCTOR



LANDSCAPE CLASS AT WORK IN GROUNDS OF NEW HOME, FORTY-FOURTH AND WARWICK BOULEVARD